

No. 8,

(TO BE CONTINUED WEEKLY.)

OF THE

EMERALD.

FOR JUNE 21, 1806.

NOTICE.

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UNDERWOOD

On the Diseases of Children.

JUST Published, and for Sale, by DAVID WEST,
No. 56, CORNHILL, price \$ 2 50 cts.

A Treatise on the Diseases of Children,
and Management of Infants from the Birth.—

By MICHAEL UNDERWOOD, M. D.

Licentiate in Midwifery of the Royal College of Physicians in London: Physician to her Royal Highness the Princess of Wales; and Senior Physician to the British Lying in Hospital.

Second American, from the sixth London Edition.

June 14.

PUBLISHED BY BELCHER & ARMSTRONG,
1806.

MARRIAGES.

At Newburyport, Mr. Isaac Treadwell, to Miss Sally Gallisham.—At Haverhill, Mr. John Jewett, mer. of Boston, to Miss Alice Appleton, of the former place.—At Roxbury, by the Rev. Mr. Gray, William Austin, esq. of Charlestown, to Miss Charlotte Williams, daughter of Dr. Isaac Williams.

In this town, Capt. William Newman, jun. to Miss Eliza Lord, daughter of Mr. Samuel Lord, mer. of this town; Mr. David G. Carnes, to Miss Elizabeth Rice; Mr. Samuel Martin, to Miss Sukey Babcock.

DEATHS.

At Birmingham, (England) Mrs. Maria Teresa Swift, aged 104.—At Richmond, (Vir.) George Wythe, esq. Judge of High Court of Chancery, of

Richmond District.—At Charlestown, Mrs. Phebe Brooks, aged 40, wife of Mr. Caleb Brooks.—At Roxbury, on Monday last, Nathaniel Ruggles, A. M. aged 36.—At Newburyport, Mr. John Perkins, aged 56.—At Salem, Mr. Emmons Smith; Mr. Samuel Symmonds, jun. aged 28; At Cambridge, Mrs. Harriot Munroe, wife of Mr. Edmund Munroe, mer. of this town.—At Marblehead, Mrs. Sarah Ingals, wife of Mr. John Ingals, aged 20.—At Danbury, (Con.) Mr. William Dibble, aged 33.—At Wethersfield (Con.) Mr. John Bulkley son of Joseph B. esq.—At Hartford, (Con.) Mr. Michael Spencer, aged 42.

In this town, Mr. Stephen Cleverly, aged 75, of the firm of Messrs. Green & Cleverly; Mr. John Blimer, aged 70.

Gentlemen in any part of the Union who may incline to become Agents for this paper are desired to inform the publishers as soon as convenient. A reasonable discount will be made from all monies which they may collect.

Hair the first ornament of human form.

The odorous Rose the Queen of all the flowery throng.

RICHARDSON,

ORNAMENTAL HAIR MAKER, AND PERFUMER, AT THE SIGN OF THE GOLDEN ROSE, No. 70, NEWBURY STREET,

TENDERS the greatest acknowledgments for the distinguished patronage he has received for some years past---again invites the attention of the Ladies and Gentlemen of this Metropolis and of the Public at large to the above Place, where these useful and fanciful Branches are still carried on with that assiduity and style which (he flatters himself) has given general satisfaction.

He offers an extensive variety of Ladies' Perukes, Frezetts and Toupees of the Grecian and Brutus Forms, with all the Improvements that have emanated from the Great Fountain, by the late Arrivals, and of every Complexion---they are so extremely light, and the Dress so durable and becoming, that they cannot but claim particular attention on the approaching hot Season. The young Gentleman and the aged Sire can be accommodated with Wigs suitable to their ages, which are such a perfect Imitation of Nature, as to baffle the nicest Investigation.

He has just received a quantity of Fresh Perfumery; Fine Cutlery, Dressing and Shaving Apparatus; among which is Rose Soap, in Cakes of peculiar niceness—Variety of other Celebrated Soaps—the real Odour of Rose—Essence of do.—numerous other Essences—real Parisian Oil for the Hair—Honey Water—Hair Brushes &c. &c.—Dandruff Ivory Combs of curious Fineness; Other Combs of all the various kinds—Razors and Strops from the most eminent Artists—with a very general Assortment of other Articles suitable for travelling and for the Toilet.

Said RICHARDSON continues to cut Hair in the very first Style as usual at his room in rear of said Store, with a south passage way and door leading to it, where Ladies, Misses, &c. are respectfully invited.

June 21

THE EMERALD.

....SEMPER REFULGET....

No. 8.

Boston, Saturday, June 21, 1806.

ORIGINAL PAPERS.

FOR THE EMERALD.

THE WANDERER,

No. XXXIII.

THAT dispute in dramatic composition which has engaged the attention of the greatest number of controvertists, is concerning the propriety of mingling tragedy and comedy in one play. Shakespeare and Otway of all the English poets must be subject to the greatest censure on this account, should the practice be found to deserve it. The one mingled opposite scenes in the same piece; and the other not only did that; but employed serious and lively personages in the same scene. Unrestrained by any laws of writing; Shakespeare followed the bent of his genius, wherever it prompted him to rove. It led him into many faults, and the admixture of the tragic and comic in the same composition has been charged as the most glaring. Otway governed by the authority of his master, graduated his taste upon the same scale; and they both have been coupled as conspicuous examples of this defect, and as marks for the arrows of criticism.

By what other rules than the assumptions of their own opinions critics pretend to judge of the inconsistency of the taste of Shakespeare, the Wanderer does not pre-

tend to know; but it seems clear, that Shakespeare had an equal right to compose in conformity to *his* judgement as they have to criticise on the authority of *theirs*. Some opposers of the great poet, without other arguments, and while they admit the proposition "follow nature," to be just, and that the union of the two opposite branches of the drama, is the nearest resemblance of nature, resort to the idea, that Shakespeare understood the rule, in too general a sense, or rather that they themselves conceive it to be limited by certain bounds, which they undertake to prescribe. This is merely assailing the fortress of Shakespeare's authority, with weapons authorised merely by their own.

It is asserted by Mr. Wm. Richardson, that by the mingled drama the mind is pained by the succession of opposite feelings, even though they may be really agreeable, because of the distraction it produces; and that the feelings themselves cannot accomplish their full effect; for the attention being equally divided by both, the pleasure which either would yield, is of consequence imperfect. But this is surely not true. The mind is susceptible of many sensations at once, or in great rapidity of succession; in common life we observe it, and daily occurrences which in general produce feelings entirely different from each other, are impressed on us with sufficient force,

whether their continuance be often or seldom interrupted, and whether they have affinity to beauty or deformity, to melancholy or mirth. Those single compositions which have been most deservedly celebrated, are often only repetitions of various passions which by turns are made to influence the mind. The ode on St. Cecilia's day by Mr. Dryden, and that on the Passions by Mr. Collins, afford repeated satisfaction, and though the transition from one feeling to another is sudden and momentary, we are sensible of each as it arises.

Mr. Richardson is of opinion that such ideas and sentiments only as are serious should be introduced into tragedy, because they alone are consistent with it, and from the fitness of things must afford superior pleasure. But as this decision is founded on the presumed truth of the foregoing principles, a doubt may be admitted as to the correctness of it. Besides, it appears evident from experience, that all plays which have the comic excluded from them, do not meet with the greatest approbation. How many exclusively tragic performances have sunk into utter neglect; and probably from this reason, that serious impressions are not absolutely congenial to the mind, and gloominess often repeated soon fatigues it. In *Jane Shore* and *King Lear*, the story is too distressing long to please; the nerve of sensibility would be found too tender, to bear its impression more than twice. Whereas in the mingled drama, the mind being constantly exerted and urged in various directions, is not easily fatigued; but as it is drawn from one sensation to another, derives new pleasure from every transition. Hence the plays of Shakespeare, have been so long pleasing, and they ever will con-

tinue to please; "they are natural and therefore durable." It is not by disguising human nature, by concealing foibles and meannesses and magnifying virtues that any advantage is obtained for society, or any moral effect produced. Yet almost every modern tragedy is filled with characters, thus extravagantly portrayed. Men viewing the world in such a light, contemplate it through a false medium, which they never can have an opportunity to realise. With the characters in Shakespeare on the contrary, you feel acquainted, and enter warmly into all their sufferings; with *them* you are filled with rage or despair, with terror or amazement; but leave the suffering personages of *refined* tragedy to the care of the gods, to whom they are allied.

Some modern writers, sensible of the advantages attending the mingled drama, have copied the example of their great original, in this respect. *The Mountaineers*, *Castle-Spectre*, and *Speed the Plough* are instances, from a great number of dramas, formed on this idea, and their constant repetition every season with renewed success, establishes the strength of their foundation.

If criticism in its dogmas has taken doctrines for granted which are not tenable, "there is always an appeal from criticism to nature;" and judging from reason, propriety and effect of things, it is evident, the mingling of comic and tragic scenes in the same composition, may without impropriety be allowed. In thus defending Shakespeare and Otway from the cannons of angry assailants, it is not pretended that the grossness or vulgarity of either can be justified. They are blemishes; they disgust in real life, and though dramatic poetry should show nature as it is;

yet, its chief design is to please while it instructs.

It is in writing as in acting, the performance should "hold the mirror up to nature," and exhibit to the age "its form and pressure." Shakespeare had this end in view, and his works show "the real state of sublunary things, which partake of good and evil, joy and sorrow, mingled with endless variety of proportion and innumerable modes of combination; and expressing the course of the world, in which the loss of one is the gain of another; in which at the same time many mischiefs and many benefits are done and hindered without design." It is apparent, that such a system will form the most pleasing mode of instruction, in the range of the drama; by producing the catastrophe out of the mingled purposes of opposing agents, and conduct of contradictory characters; by uniting the advantages to be obtained from both comedy and tragedy; and obliging the mean and the noble to contribute to the result by unsuspected combination. In short by this mode of writing, the pleasure of variety is so much increased; the chances for instruction occur so much more frequently; and the dramas themselves, are so much nearer a resemblance to life, that perhaps it would be useless to offer an additional consideration, to produce stronger motives for preference.

—♦—

For the Emerald.

BEAUTY WITHOUT MERIT.

THAT women have more tongue than brains, is what some men, who have as much satire as judgment, have endeavoured to prove. How far they have succeeded, I shall not

at present contend. There are, however many exceptions to this character; but at the same time we must candidly acknowledge, there are also many, who too much resemble it. The reason I take to be this: Those ladies, who are ever the goddesses to whom the sacrifice of adulation is offered, are as often willing to be thought celestial, as the empty coxcomb is to declare them so.— This is the unhappy case of LESBIA; she observes that her beauty and dress command respect; and concludes, the only method for her to increase what she is so extravagantly fond of, is to augment the finery of the one, and procure every *cosmetic* to assist the other. But here she is mistaken: her dress is expressive of the futility of her mind, and by adding a brighter tint to the rose of nature, she has almost ruined that enchanting glow, which once gained her the appellation of beautiful. Nor does the pernicious effects end here. It not only spoils the natural beauty, but is prejudicial to health. It is well known that Lady Coventry, a celebrated beauty in England, fell a martyr to the cosmetic art.

Being in company with LESBIA, with my friend Amator, he seemed suddenly smitten, and desired to be introduced to her. AMATOR is a youth, given more to sentiment than gallantry; and had rather find a good heart, and real sense in a woman, than the most shining beauty, or *elegant negligence*.

I complied with Amator's request, and left him *tete a tete* with the lady..... Meeting with my friend soon after, and guessing his disappointment, I requested him to give me without reserve, his opinion of Lesbia. "These lines," says he, "will inform you in a much shorter compass than I am able."

"When Lesbia first I saw—the heavenly
 fair! [air;
 With eyes so charming, with that awful
 I thought my heart that durst so high
 aspire,
 As bold as his who snatch'd celestial fire.
 But soon as e'er the beauteous Ideot spoke,
 Forth from her coral lips such folly broke;
 Like balm the trickling nonsense heal'd
 my wound,
 And what her eyes enthrall'd, her tongue
 unbound."

I shall not endeavour to gain the esteem of my fair readers or make them in love with my writings, by flattery; the insinuating method of a prating beau, or a camelion-like coxcomb; but like a true friend (whom few ladies, I believe, ever find but in a husband,) I shall acquaint them of their little foibles and weaknesses, wherever I find them. They are the avenues for detraction and adulation; those turbid streams which imbitter life.

To return. Beauty, though often the cause of love, is but a weak foundation for the support of it; for unless the beauties of the mind are united with the beauties of the person; unless merit is blended with external attractions, the love raised upon the latter will last no longer than the frail basis upon which it is founded. That woman must be weak, who places her whole confidence in mere exterior; the graces of her person and the battery of her eyes; while she is inattentive to the elegance of her sentiment, and the refinement of her intellectual powers. Tho' the former may attract the attention, it is the latter alone that can secure the heart. As narrative is more pleasing than sentiment, and striking examples more convincing than dry precept, I shall relate an anecdote of a young lady, which I think will sufficiently evince the truth of the preceding observations.

MYRANDA was handsome; an hundred beaux had told her so an hundred times, and her looking glass convinced her of the truth. Her features were indeed beautiful, and her person captivating; but her actions were accompanied with that conceited, supercilious air, which conscious beauty never fails to assume. Pride and vanity were her predominant foibles. It is natural to suppose that a lady of this description would make a sudden impression upon the hearts of all who were susceptible of exterior charms. Very true, but the first impression was the only one. She wounded at the first glance; but not having the good sense to hold what her eyes had caught, the wound was soon healed, and the conquest lost. ALONZO, a gentleman from the southward, saw her at the ball room. He danced with her; and it is supposed he lost his heart at that time; as he was carrying down the "*Innocent Maid*" with MYRANDA. ALONZO, had an independent fortune, and sprung from a great family. Here he exceeded our heroine. But love is blind; and Alonzo was just about tumbling into the gulf of matrimony; when, being bantered about his intended wedding with Myranda, it was observed in the company, that "it was advisable not to be precipitate in matrimonial affairs, for many had been ruined by a too hasty connexion." Whether this was only an incidental remark, or an intended hint, Alonzo was unable to discover; but he wisely resolved to turn it to his advantage. He had already observed several malapert airs and innumerable extravagancies, quite unbecoming Myranda. Though not less frequent in his assiduities he knew by degrees more of her real character. Matters began to draw near a crisis; and in a few weeks Myran-

da thought herself sure of our hero's unalterable affections. Pleasing was the idea! The attention, the deference of Alonzo, were a convincing argument, that her conquest was certain. She wished for the triumph; to sport with the heart of her beau, before she was bound to obey him forever. I shall not trouble the reader, with the many little causes, that united themselves to part the lovers. Suffice it to say, that Myranda, in one fatal moment lost the heart and love of Alonzo. By her own folly convinced, and by experience grown wiser, she has determined to pay a due regard to the improvement of her mind, which has been too much neglected for the adornment of her exterior. The high opinion she entertained of herself, she is also convinced, was the result of her own pride, vanity, and attention to adulation rather than to sincerity. As to Alonzo, he has been heard to declare, that if Myranda were to turn out a modern Xantippe, (as in all probability she would, to judge from her present temper,) he had not the philosophy of Socrates to withstand her. Thus end the loves of Alonzo and Myranda.

I must here acquaint Miss Talkative, that, notwithstanding her fine eyes and personal attractions, the insipidity of her conversation, and her vain repetitions are always disgusting. There is a kind of *chit-chat*, or small talk, which forms the common topics of common conversation; this is what we often look for in ladies; and for my part I would not wish to hear any of them disputing about logic, astronomy, mathematics, or the arts of war. But I would have them strive to acquire that virtue and merit, which will charm mankind when beauty is faded; for beauty alone "palls upon the sense" unless understanding and good nature maintain it. BEAUTY

will ever attract the notice; MERIT always interest our affection; but beauty and merit united, must be the perfection of human nature, and an epitome of divinity.

CASTIGATOR.

For the Emerald.

Some account of Doctor Gall's system of Craniology, condensed from the Monthly Magazine.

THE system of Craniology or doctrine of the brain by Doctor Gall, a native of Suabia, has found numerous supporters in Germany and Prussia; and although the former government forbid him to continue his lectures on the subject, at the intimations of some fanatical priests, yet his private pupils, by their publications soon spread the fame of his doctrine. In the beginning of last spring, 1805, the Doctor set out for Berlin; where he visited the houses of correction and prisons in that place and Spandau, and gave the most convincing proofs of his ability to discover such malefactors, as were among the prisoners. From Berlin he went to Dresden, where his lectures met with general approbation. On leaving that capital, he proceeded to Torgau, on the borders of the Elbe, whither the culprits of all Saxony are taken in order to be put into a work-house. On this journey the Doctor was accompanied by several learned gentlemen; and Mr. Böttiger who was one of them has published Doctor Gall's observations. The following remarks are taken from the work.

Orders were given to the stewards of the bridewells in Saxony, to admit Doctor Gall, for the purpose of examining the culprits; but he not being able to visit them all contented himself with going to Torgau; where he made his obser-

vations in presence of several persons of distinction, friends as well as opponents of his doctrine. This town contains two establishments; in one of them about 400 prisoners are kept by way of punishment; in the other, nearly as many lunatics and ideots are confined.

A list of the most notorious felons and lunatics having been made, with an account of the character of each, and the reasons for which he was confined, the remarks which Doct. Gall made at his examination were instantly compared with it. He neither saw the list before nor afterwards.

In P., a locksmith from Gœrlitz, who was confined as a false coiner, and who was known in the house as being of a mechanical turn, he immediately discovered a decided talent for mechanics, which the man, according to his own account, had evinced even from childhood. It would have been natural to think, that, according to the direction which this instinct took afterwards, and of which he made such a bad use, the sense for numbers might have been found likewise in him.—But Dr. Gall did not see any thing of it; and at some trials he proved to be but a poor accomptant.—This circumstance confirmed his former observations on the organization for mechanics, according to which the mechanical skill may exist without the least notion of arithmetic and geometry.

In the prisoner A. he observed less the organ of thieving, than that of venereal instinct, with a violence of temper, as an effect of his organ for fighting. By comparing the list with his assertions, it was found that he had been guilty of highway robberies, and a rape, and that he was subject to epileptic-fits.

In S. he observed, besides the organ of thieving and that of care-

lessness, a remarkable skill for finding and remembering places.—After inquiries it was found that he had often been employed as a messenger, and that he had discovered every place with the greatest ease.

Dr. G. was struck at the sight of T. (a notorious fellow, who had formerly belonged to a gang of robbers,) on account of his particular organ for fighting.

“This man (said he,) might have been a good soldier and free-booter.” He discerned likewise in him the organ of music; and it appeared that he had learned to play on the violin without any instruction.

Every person was desirous to know what Dr. G. would say about T., who was known in the house as a thief full of cunning, and who, having made several times his escape, wore an additional iron.—It was surprising that he saw in him far less the organ of cunning than in many of the other prisoners. However, it was proved that examples and conversation with other thieves in the house had suggested to him the plan for his escape, and that his own stupidity was the cause of his being retaken.

Whilst the observations upon single individuals were continued, the steward had drawn up all the rest of the prisoners in two separate ranks male and female. In the whole number, no innocent person was found, as could easily be proved by their organs of thieving. Doctor Gall's opinion is, that organs point out prominent *innate* propensities, but involve not the necessity of their being exerted.

Towards the evening the electoral hospital for the poor and orphans was inspected.

Dr. G. was struck at the sight of a man born blind, of the name of Grellman, a very assiduous instructor of the orphans, as he discovered in him a peculiar organ for mechanical arts : he spends his leisure hours in making bird-cages, and other things for which the measure of proportion is particularly required. The existence of the very prominent organ for music in a person deaf and dumb was extremely surprising. After inquiry it was found that he used to do every thing by time, and that he was not quite insensible to the sound of a drum.

In a young man half-grown Dr. G. discerned immediately what he calls the organ of murder in a strange degree ; and to his great surprise he was told that both his parents had been found guilty of being incendiaries. He recommended a strict vigilance over him.

The following morning several persons, whom Doctor Gall had reserved for more minute investigation were brought before him. His observations generally agreed with facts, as far as they could be ascertained.

Three noted thieves appeared. One of them, of the name of Weber, was examined. "Two of his organs are conspicuous in an extraordinary manner, that of thieving with an uncommon cunning, and that of representation." Of the former, the account of his life furnished us with convincing proofs, and of the latter he gave us instantly an example, by representing an enraged person in the most natural manner. He has played several parts, which have done credit to his abilities as an actor. At the same time it was said of him, that he could deliver any sermon he had heard, and imitate exactly the voice,

gesticulation, and declamation, of the preacher.

Elizabeth Wedekind appears, who is confined on suspicion of murder till she can prove her innocence. The chaplain observes, in his list of prisoners, that she possesses the art of covering herself with the cloak of piety and devotion. She repeated with great eloquence the protestations of her innocence. The organ of murder was found in her in a very small degree ; as, on the contrary, the organ of talking shewed itself still more, and still more that of cunning. Neither the organ of ambition, nor of vanity, nor of loftiness, were visible. She has been pregnant twelve, and delivered seven times. The construction of her skull is favorable, particularly on account of the organs placed on her forehead.

Two others were brought before him. Of one of them he said, "The organ of good-nature is not visible in him ; but his organ of lust is strong, and contributes to the disclosure of the organ of thieving. The man's confession, that he was very fond of the fair sex, confirmed partly Dr. G.'s observation. Of the other, he said, "His head is a pattern of inconstancy, and there appears not the least mark of the organ of courage." This cunning rogue has been able to gain a great authority amongst his fellow-convicts. How is this to be reconciled with the want of firmness which his organization plainly indicates ? Dr. G. answered, that he had got his authority by cunning, not by courage. We were told that when he was apprehended he lost countenance, and neither knew what to say nor what to do.

Various other instances are cited but these will sufficiently exemplify his talents.

For the Emerald.

DESULTORY SELECTIONS

And Original Remarks.

THE reviewers in the Monthly Mirror, thus conclude their remarks on Doctor Cowper's Scottish poetry. Some of the obsolete words mentioned, are made use of in various parts of this country.

We shall now say (borrowing a word or two from what Doctor Cowper, calls "*the vigorous parent*") that though our author *threaps** and *flethers*† in his *tappitless*‡ preface, his verse contains *meikle bonnie*§ poetry—enough indeed, to prove him a man of *gumption*,|| and a *dowty*¶ of the muses.

* To maintain an opinion merely by obstinate assertion. † To talk idly. ‡ foolish. § Much beautiful. || Good sense. ¶ a darling.

Dryden's delight, next to argument, was in wild and daring sallies of sentiment, in the irregular and eccentric violence of wit. He delighted to tread upon the brink of meaning where light and darkness began to mingle; to approach the precipice of absurdity and hover over the abyss of unideal vacancy. This inclination sometimes produced nonsense, which he knew; as,
Move swiftly, sun, and fly a lover's
pace, [in thy race.
Leave weeks and months behind thee

Amariel flies

To guard thee from the Demons of the
air; [play,
My flaming sword above them to dis-
All keen, and ground upon the edge of
day,

And sometimes it issued in absurdities, of which perhaps he was conscious:

Then we upon our orbs last verge shall
go,

And see the ocean leaning on the sky,
From thence our rolling neighbours we
shall know,

And on the lunar world securely pry.

These lines have no meaning; but may we not say in imitation of Cowley on another book,

'Tis so like *sense* 'twill serve the turn
as well? Johnson.

The Venetians, have an odd shew peculiar to themselves. There is a set of artisans, who by the help of several poles, which they lay across each others shoulders, build themselves up into a kind of pyramid; so that you see a pile of men in the air of four or five rows one above another. The weight is so equally distributed, that every man is very well able to bear his part of it, the stories, if I may so call them growing less and less as they advance higher and higher. A little boy represents the point of the pyramid, who, after a short space, leaps off with a great deal of dexterity, into the arms of one that catches him at the bottom. In the same manner the whole building falls to pieces. Mr. Addison is of opinion that this circumstance explains the following verses of *Claudian*, which show that the Venetians are not the inventors of the trick.

Men, pil'd on men, with active leaps
arise, [skies;
And build the breathing fabrick to the
A sprightly youth above the topmast
row [show.
Points the tall pyramid, and crowns the

From Robert Walpole's miscellaneous translations from the Greek, Spanish, &c. the following extracts are taken.

From the Greek.

Once I know in madd'ning hour
I own'd your beauty's magic power,
And prais'd those eyes of liquid blue,
Those lips which sham'd the morning's
hue,

The golden locks whose wary flow
Shaded those rising hills of snow.

You each ardent wish repress'd;

You continued still reproving,

Still I woo'd and still was loving

Still to you the sigh address'd.

Now, alas! what changes rise!

Mark, each grace, each beauty flies;

Time, your cruel foe, at last
 Grants me vengeance for the past;
 Youth no more that eye illumines;
 Age has brought its joyless glooms;
 Cease; those lures to spread forbear;
 Vain that studied dress and care;
 Others tempt; I'm not of those
 Who seek the thorn, and leave the rose.

—
From the Italian.

As, Venus, late you miss'd your boy,
 And anxious sought where he had
 stray'd; [joy
 "One kiss" you cried, "I'll give with
 To him who knows where Cupid's laid."
 Give me the kiss; for see he lies
 In the dark heav'n of Rosa's eyes;
 Or, bid my Rosa's lips bestow
 The kiss, and yours I will forego.

—
 The following is extracted from
 Swift's art of punning, and will serve
 as an example of his manner.

Sir —, once in parliament brought
 in a bill which wanted some amend-
 ment; which being denied him by the
 house, he frequently repeated, That he
thirsted to mend his bill; upon which a
 worthy member got up, and said, Mr.
 Speaker, I humbly move, since that
 member *thirsts so very much, that he*
may be allowed to mend his draught.
 This put the House into such good hu-
 mour, that his petition was granted.

LITERARY NOTICES.

*Translated for the Emerald, from the
 French Reviews and Mercuries for Feb-
 ruary and March.*

In noticing a complete history of Gal-
 vanism the French reviewers speak
 thus of the present state of that dis-
 covery.

Galvanism is at this day hardly spoken
 of, but it is not difficult to explain the
 cause of this indifference and forget-
 fulness. The public mind is fully oc-
 cupied by that new order of phenomena
 which appears so extraordinary and in
 which the imagination discovers a cer-
 tain means of disclosing, and explain-
 ing the most secret and delicate opera-
 tions of nature.* On all sides experi-
 ments and observations are multiplied,
 and persons the least acquainted with
 the sciences, men of the world, even

* Dr. Gall's new system of Craniology,
 some account of which appears in this
 day's Emerald.

women have taken interest in some of
 those labours, with the view of which
 they have been presented, and on which
 they have bestowed an admiration the
 more lively, as it became more enlight-
 ened.

Galvanism, like the Phantasmagoria,
 Aerostation and Mesmerism was fash-
 ionable for a time; but when the illu-
 sion has been dissipated, when facts
 the most scrutinized and best interpret-
 ed have been restored to electricity;
 when science dissipating deceitful
 hopes have reduced to a small number,
 the new acquisitions which Galvanism
 has created, the Assemblies, the Jour-
 nals, the Lyceums and Atheneums
 have ceased to take much interest in
 that discovery which the system of Dr.
 Gall appears to have superseded.

*La Revue Philosophique, Litteraire et
 Politique.*

THE publication of a work is an-
 nounced which is powerfully recom-
 mended to public curiosity by the name
 of its author. *Memoirs of Louis XIV.*
 written by himself, composed for the
 Dauphin, his son, and addressed to that
 prince; followed by several fragments
 of military memoirs, instructions given
 to Phillip V. Seventeen letters ad-
 dressed to that monarch on the govern-
 ment of his states and several other
 unedited pieces; arranged and publish-
 ed by J. L. M. de Gain-Montagnac,
 Two parts in one large 8vo. volume.

The editor has published several
 facts to establish the authenticity of
 these papers, and they are such as can
 leave no doubt even in the minds of
 persons the most distrustful of the
 editors of posthumous works. The
 authenticity of these precious manu-
 scripts appears to us fully demonstrated.

1. *Lessons of a Father to his children*,
 upon Grammar, Logic, Metaphysics
 and Moral Philosophy, being post-
 humous works of Marmontel, his-
 toriographer of France, secretary of the
 French Academy, &c. printed from a
 manuscript in the hand writing of the
 author, 4 vols. 8vo.

2. A collection of discourses and
 declarations by the celebrated advocate
 general Seguier, was expected in Feb-
 ruary, edited by his son, M. Seguier,
 first president of the court of appeals.

3. *Travels in the eastern part of
 Terra-Firma, in south America, per-
 formed in the years 1801, 1802, 1803,*

and 1804; containing a description of the general government of Caraccas, composed of the provinces of Venezuela, Maracoibo, Varinas, Spanish Guiana, Cumana and the Isle of Marguerite, and comprising every thing which relates to the discovery, conquest, topography, legislation, commerce, finances, inhabitants and productions of these provinces; with an account of the manners and customs of the Spaniards and the Indians, savage as well as civilized: by F. Depons, late agent of the French government at Caraccas; enriched with a map and plans of the capital city and the principal ports.

4. Idyls of Theocritus translated into French with remarks by Julien, Louis Geoffroy, late Professor of Rhetoric at the Mazarin College.

Mercure de France.

Scientific Intelligence.

Dr. Thornton has saved the lives of two persons, who had taken, the one an ounce, and the other two ounces, of laudanum, by means of acids, and the inhalation of oxygen-gas. The quickest and most powerful emetics had no effect, such as vitriolated zinc, and tartar emetic in large doses, till they were assisted by means of lemon-juice. "Opium (says the Doctor,) deprives the system of its oxygen; that is, it renders the fibres less attractive of that principle; and hence oxygenated metals; presenting less affinity to the fibres of the stomach, are not decomposed, and fail of counteracting the fatal effects of opium. The vegetable acids easily give out their oxygen, and they therefore at once counteract the effects of laudanum.

Madame Lavoisier has collected in two volumes, under the title of *Memoirs on Chemistry*, all that is left of a work which her husband was printing when France and the sciences had the misfortune to lose him. She has prefixed to this collection a preface from which we make the following extract. These fragments would not have seen the light, had they not contained a Memoir by M. Lavoisier, who, in consequence of the facts which are there stated, claims the new theory of chemistry as belonging to him. The indulgence of men of science is requested for the errors which may have crept into any other parts of this collection.

This they will be disposed to grant, when they are informed that most of the proofs were revised in the last moments of the author, and that in those moments M. Lavoisier, courageous and composed, engaged in a work which he thought useful to the sciences, afforded a sublime example of the serenity which knowledge and virtue are capable of preserving even amidst the most trying situations." This collection has been presented to all the scientific societies.

A letter from Ragusa inserted in the Vienna Court Gazette, says: "the vaccine inoculation has at length triumphed here through the zeal and the efforts of the indefatigable Dr. Stulli, who, at the repeated invitations of Dr. Carro of Vienna has happily surmounted all the obstacles which prejudice and carelessness threw in his way. The Catechism written by Dr. Carro, being translated into the Illyrian language, and circulated in the town and adjacent country, induced a great number of the inhabitants to adopt inoculation. The matter transmitted from Vienna produced the best effect. In a few days Dr. Stulli inoculated one hundred children, which is a considerable number for this country, in which of late years, and even in 1804, more than three hundred children died of the natural small-pox. This discovery is likewise making progress among the Dalmatians and the Turks."

An optician of Berlin, named Molin, pretends to have discovered the lost secret of painting indelibly on glass. The celebrated chemist Klaproth has declared that M. Molin's work cannot be effaced without destroying the glass.

To Correspondents.

The "Stanzas on leaving the University," are to be considered before admission: *The warmth of friendship, is not always productive of the glow of genius.*

Our apology is offered to Castigator, for detaining his communication thus long. Some passages which were objectionable, have been expunged. May we presume the barb of his severity, has not been rendered pointless by us?

R** will observe an omission of one of his productions; but let him not "sorrow as those without hope."

ORIGINAL POETRY.

For the Emerald.

THE MALL.....A SATIRE.

Concluded.

OF EDWIN, how shall I my thoughts
express?

He looks, a female in a riding dress,
It is not man, it cannot be a maid!—
Then 'tis a strange hermaphrodite in-
deed!

T' excel in beauty is a woman's share,
Yet EDWIN's feminine and soft and fair.
In all things ignorant—and little read,
An empty-squall beneath a powder'd
head.

Tho' EDWIN's weak, his silly flippant
tongue

Can run as fast as yours, and run as long;
To various subjects is his talk confin'd,
To news, the mall, the weather, and the
wind;

Fair EDWIN's cunning, and can play his
part;

For all he says he long has had by heart;
For various objects EDWIN need not
seek.

One story lasts the pretty boy a week.
Altho' these topics well with EDWIN
suit,

Bar him the *Centinel* and EDWIN's mute!

Cease Satire here, and drop thy ridi-
cule!

Still let contempt reform the forward
And now, O muse, assume a higher
strain,

And view where FASHION holds her
tawdry reign;

Conceited *Pride* here spreads her glit-
t'ring wing,

And loose-rob'd *Luxury* flutters in the
Vile motley demon! all thy joys are
vain,

What various evils follow in thy train?

What, tho' thy splendors fill the vacant
mind?

What, tho' thou'rt unmolested, uncon-
What, tho' fair females in thy temple
wait?

What, tho, thou rul'st the little and the
The heart from thee precipitately flies,
Does all thy pomp and silken bands
despise;

E'en while thy arts the busy mind em-
ploy,

Distrust demands, if this be truly joy?

Ye virtuous fair, for you alone I write,
And set the coxcomb in his proper light;
For you alone the muse the hour em-
ploys;

Fain would the muse prolong your
short-liv'd joys!

"Fain would she strew life's thorny way
with flow'rs,

And open to your view Elysian bowers,
Catch the warm passions of the tender
youth;

And bind the mind to sentiment and
Strip off the garb, the superficial vest
In which the worthless and the beau
are drest;

Against the vicious level satire's rage,
And laugh at all the follies of the age.

The vain, proud, foolish coquette here
you find,

For she deceives us and misleads the
'Tis as a foil to virtue that I strike

The vain coquette; most think ye both
alike.

Can the proud *beau* the poor con-
ceited elf,

Whose only care is to adorn himself,
Can he in essence and in frippery drest
E'er make a modest, virtuous woman
blest?

What tho' the satirist appear your
friend;

What tho' his pen in general good may
Yet disputation is his favorite song,
Stiff in opinion, tho' he's stiff in wrong.

Can the *high priest*, whom puff'd with
pride we see,

Teach male or female true humility?

Know then, ye fair, with caution how
to mark;

The man of knowledge from the sense-
less spark.

So shall your various pleasures never
cease

And life glide on in hours of tranquil
peace.

Revolving time upon his downy wing,
A crown of joy and innocence shall
bring.

POLLIO.

For the Emerald.

ABSENCE---A PASTORAL.

How sweet were the wood and the
grove!

How sweet was the neighboring plain!
Where Myra with pleasure did rove,
But now they neglected remain.

Rural scenes no longer can please,
 No music now breathes in each strain,
 I abandon such pleasures as these,
 For Myra's forsaken the plain.
 The bird fondly plays with its young,
 And every endearment will try
 To amuse the dear brood with her song,
 And tempt the new offspring to fly.
 And when they take courage and go
 From the tender, the motherly nest,
 How soon does she leave them to woe,
 Alone—and with sorrow oppress!
 It was thus, my dear Myra, thy smiles,
 And thy beauty deluded my heart,
 A novice in love and its wiles,
 I bow'd to thy innocent art.
 Nor think me to blame, ye gay youth,
 For in Myra together are join'd,
 Sincerity, goodness and truth,
 And virtue still glows in her mind!
 Haste, haste, my dear lass thy return,
 And affection each hour will im-
 prove,
 No more thy fond shepherd will mourn,
 For absence shall strengthen our love.

FLORIO.

For the Emerald:

A VERSION

of Meleager's Idyll on Spring.

WINTER has fled upon tempestuous
 wing, [spring.
 And laughs the purple year with flowery
 Now the dark earth her verdant mantle
 weaves,
 And decks her springing plants with
 youthful leaves,
 Drinking the tender dew of new sprung
 day, [roses gay.
 The meadows laugh; with opening
 On the hill top the swain his pipe em-
 ploys; [herd joys,
 And in his snow white kids the shep-
 The seaman bold o'er the wide ocean
 sails, [tlest gales.
 Swol'n are the sheets with zephyr's gen-
 Their brows the bacchanals with ivy
 twine,
 Invoking him, who gave the purple vine.
 The bee performs his beauteous work
 with art,
 And labours sedulous on every part.
 The comb by instinct form'd in thou-
 sand cells, [swells.
 With od'rous honey, pure and precious,
 The plummy nations lift the echoing song;
 The Halcyon, skimming light the waves
 along;

The twittering swallow round the
 friendly dome; [roam,
 The swan who loves the river's bank to
 And the sweet nightingale the groves
 among,
 Warbles delighted her melodious song.
 Does earth in blossoms, groves in
 leaves rejoice?
 Joy'd are the flocks; the shepherd raise
 his voice?
 The sailors plough the deep; and Bac-
 chus gay
 Lead up the dance? Birds warble on
 each spray?
 Do the bees labour on unwearied wing?
 And can't I tune one beauteous lay to
 Spring? R**

EPIGRAM FROM THE GREEK.

On a statue of Cupid by Praxiteles.
 Statue speaks.

To mould my glowing form with match-
 less art, [heart;
 The sculptor took the pattern from his
 And then, ('twas I who did his bosom
 move,) [love.
 To Phryne gave me and the price was
 What need have I of other charm
 or art,
 A form's sufficient to inflame the heart?
 R**

SONNET TO A SCULPTOR,

*Occasioned by seeing some ridiculous fu-
 neral ornaments in Church.*

WHEN Death, with final and with
 friendly stroke, [clay,
 Shall lay my sorrows in his house of
 Perchance surviving friendship may in-
 voke [play;
 Thy art, some funeral emblem to dis-
 Then, Sculptor, sparing of thy marble
 graces, [stone spurn
 Let thy taught chissel from my tomb.
 All dove-wing'd cherubs with fat baby
 faces, [urn!
 And Christian Faith squat by a Roman
 Ah, be it plain! to suit the modest floor
 Of village church, from rhyming flat-
 tery free;
 Lest when some friendly conscious eye
 explore
 My bust, or Malice the inscription see,
 They with thy trophy my deserts com-
 pare, [stones are!
 And say what shameless liars tomb-

BELCHER & ARMSTRONG, Printers,
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MAP OF THE UNITED STATES.

THE Subscriber respectfully informs his friends and Patrons generally, that the Map of the United States is now completed, and are now ready for delivery at his Counting room, No. 4, north side of Market Square. He offers in excuse for the delay which has attended the publication, the necessity of minute revision, investigation and correction of the Map, since the proof impressions were struck off. (And in pursuing the great object of making this Map correct, it has not been in his power to accomplish it earlier, with satisfaction to himself or with justice to the expectation of the public. He was aware from the first, of the arduousness of the undertaking, and he does not now presume to offer to the people of the United States, *a Map free from Errors.*) Every man acquainted with the subject, must be sensible of the difficulty in collecting and collating the materials, and from the great variety of unauthentic authorities as well as imperfect surveys, every progressive step was attended with new obstacles and additional delays. According to his promise in the former proposals, he has spared neither pains nor expense to procure the means and the information to enable him to complete an useful as well as an elegant Map; and the subscriber feels confident, that it will be found superior to any Map heretofore published of the American States.

This Map has been examined by some of the first literary characters in this part of the country, and their corrections and proposed improvements have been most cheerfully adopted, though in some instances immaterial alterations have been omitted, which might be considered of some consequence in a sea chart, but are of no importance in a Map. The Map is exhibited for review, at the Publisher's Counting Room, at the Insurance Offices, at Messrs. Russell & Cutler's Office, Congress-street, at Mr. Pelham's Bookstore, No. 59, Cornhill, and at Mr. William Blagrove's, No. 5, School-Street—where Subscribers will be received at 6 dolls. in sheets, until the former subscribers are supplied; when the subscriptions will be closed, and the price advanced to 8 dolls. and not sold under that price; it will then be the cheapest Map of any one before published in America. Arrangements are made to get them put on cloth and rollers, and folded in portable cases, at a reasonable price.

☞ The Publisher takes the liberty of returning his grateful acknowledgements to those who have favoured him with original and useful matter—likewise to those who have devoted their time and talents in revising and correcting the Map. JOHN SULLIVAN, JUN.

District of Massachusetts, to wit:

BE IT REMEMBERED, that on the 28th of April, in the 30th year of the Independence of the United States of America, JOHN SULLIVAN, jun. of the said District hath deposited in this Office the Title of a Map, the Right whereof he claims as Proprietor, in the words following, *to wit:* A new Map of the United States of America. Including part of Louisiana. Drawn from the latest authorities; re-

In conformity to the Act of the Congress of the United States, intitled, "An Act for the encouragement of learning, by securing the Copies of Maps, Charts and Books, to Authors and Proprietors of such Copies during the times therein mentioned;" and also to an act entitled. "An Act supplementary to an Act entitled, An Act for the encouragement of learning by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the times therein mentioned; and extending the benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

MAP OF THE UNITED STATES—*published by*
Mr. JOHN SULLIVAN!

OSGOOD CARLETON.

Teacher of Mathematics.

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May 31.

May 31.

Executed at this Office.

*** Advertisements conspicuously inserted on the cover of this paper.